

WET SHORTS AND T-SHIRTS

CONTEST DRAWS FLAK

by Ellen McKeough

The wet T-shirt and shorts contest slated for Gertrude's Monday October 16 may be cancelled.

Gertrude's waitress and contest organizer Kathy Batrum says flak from various students and groups who claim the contest is sexist and exploitative, has jeopardized the event.

"It's not exploitative, it's fun," Batrum told the Daily. "And it's not sexist because it's balanced. Both men and women will take part."

Batrum made the suggestion after the staff was asked by StudSoc Comptroller Jon Shifman and Food and Beverage Manager John Savard for ideas to get spirit into the pub.

The contest is viewed by Batrum as a moneymaker. Hiram Walker's is sponsoring the contest and scotch will be sold at \$.80 a shot instead of the usual \$1.40. The winner in each category will receive a free bottle of scotch, and the women's shirts will be supplied by Walker's, if the contest does take place.

All the arrangements have been made, and John Psiharis, the pub manager says the scotch has already been delivered.

StudSoc Prez Gary Eisen says the Executive Committee "has no opinion on the matter, and the staff of the pub should make the decision about whether the contest goes on. "Now that there seems to be

problems about it, we'll discuss it," said Eisen last night.

Personally, Eisen doesn't feel there's anything wrong with it. The majority of students Eisen has talked to say "it's OK." He does not feel anyone of either sex would be degraded by the contest.

Eisen says the "consensus" of the Executive Committee will decide if the contest occurs.

Eisen says he would not participate in the contest because "who wants to be known as the President who got his shorts wet?" But he will watch if the contest takes place.

VP Internal Sharon Kennedy feels the contest may be cancelled by general consensus of the Students' Society. "We're not here to promote stuff like that," said Kennedy, who maintains that the contest would be exploitative.

Contest organizer Batrum says "if enough people convince me it would be harmful, even to a minority, then I would say no to the contest."

If the contest takes place, a panel of three male judges will pick the winning female, and three women will choose the winning male. The men will dunk themselves in a kiddie pool on the dance floor in Gertrude's and the women will wet their shirts in the women's washroom. The judges will rate the contestants on a scale of one to five, based on audience response. Batrum is in charge of lining up the judges.

Cadbury move:

Committee begins action

by Andrew Porter

A recently formed committee composed of action groups and political parties is beginning a wide-scale campaign aimed at getting publicity funds to dissuade Cadbury-Schweppes-Powell from moving to Ontario.

In a press conference held yesterday, the committee announced that its intentions were to "publicize as much as possible the plight of the 500 Cadbury workers, their loss of work and the fact that they will be condemned to unemployment if the chocolate bar factory moves to Ontario."

The committee hopes to invite Quebecers from "every walk of life" to join in the boycott of Cadbury products.

Through advertisements and petitions the Committee plans to "motivate the Quebec population into showing solidarity against the company's decision." The committee is also starting a \$100,000 donation campaign in order to finance the costs of their advertising.

The members of the committee are planning to collaborate closely with the 500 workers in order to "make the struggle a symbol; one in which Quebecers will refuse to bow down in front of companies who show no respect, nor any social conscience, towards the Quebec society".

The decision to move the company's operations to

Montreal
Thursday
October 12, 1978
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The McGill Daily

Canada's Only Students' Daily



In a Halifax address delivered Saturday, Carleton president Michael Oliver noted that women (such as those in the above photo) would be most affected by cutbacks due to their positions as sessional lecturers and untenured professors.

Cutbacks:

Women to suffer most

by Ron Stang

of the Dalhousie Gazette

Women are likely to suffer most from recent cutbacks in university financing, and advances in women gaining academic positions could be jeopardized by possible faculty layoffs.

Dr. Michael Oliver, the president of Carleton University, made the remarks in

Halifax on Saturday.

Oliver said most universities are scrambling for ways to cut staff to meet recent budgetary cuts. Among the first to go could be sessional lecturers and professors without tenure. Oliver says women are most concentrated in these areas.

The Carleton University president hopes universities, if they have to cut staff, take into consideration the unique position of women academics. If such measures were not taken the university could turn into an all-male bastion, he said.

Oliver was speaking at a symposium on the Changing Role of the University, held at Mount Saint-Vincent University.

Another panel member, Dr. Naomi Herson, associate dean of education at the University of British Columbia, said statistics have been compiled in her department showing women staff at UBC are now receiving the same salary as their male counterparts for corresponding work.

Dr. Jacqueline Mattfeld, president of the all-women's Barnard College in New York City, said one of the most vital functions of all-women's colleges is in "filling the female void" of co-educational education, in direct woman-to-woman teaching. As a result, they have been the only institutions of higher learning

capable of meeting the needs of women.

This supportive environment has resulted in real gains, Mattfeld said. She added that women graduating from women's colleges are twice as likely to go on to graduate school as those studying at coeducational facilities.

Mattfeld also said that although changes are occurring, co-educational institutions still have a long way to go before they can adequately serve their women students.

The most positive trend, she said, has been the recent upsurge of female graduates from professional schools. Although this in itself is optimistic, she cautioned that such a development could be limited.

Mattfeld said that during the 1920s there was also a trend towards greater female enrolment in universities. Enrolment of women in the 1960s rose to a point where it only matched proportionally the number of women in college during the Twenties. But that earlier trend quickly died as female enrolment declined in the following decades.

"Today, women stand at the crossroads," Mattfeld said. "Only if they are adequately represented in education will they be able to make the contributions to society on the basis of knowledge and not be regarded only by their gender."

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continued on page 12

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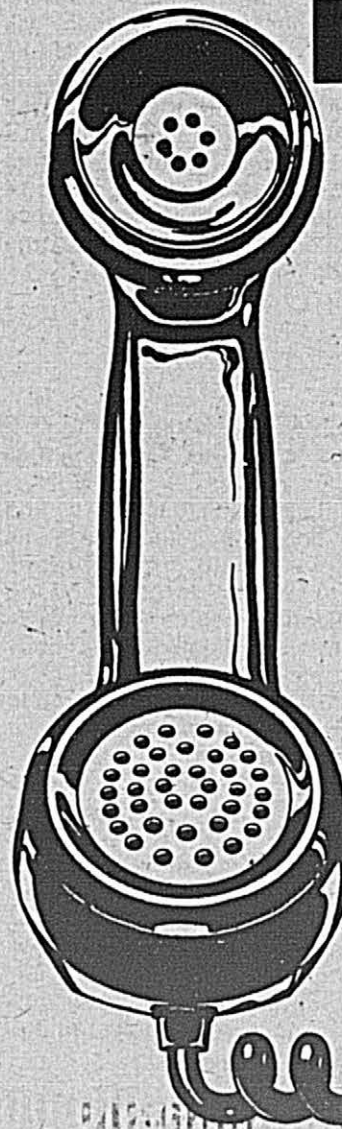
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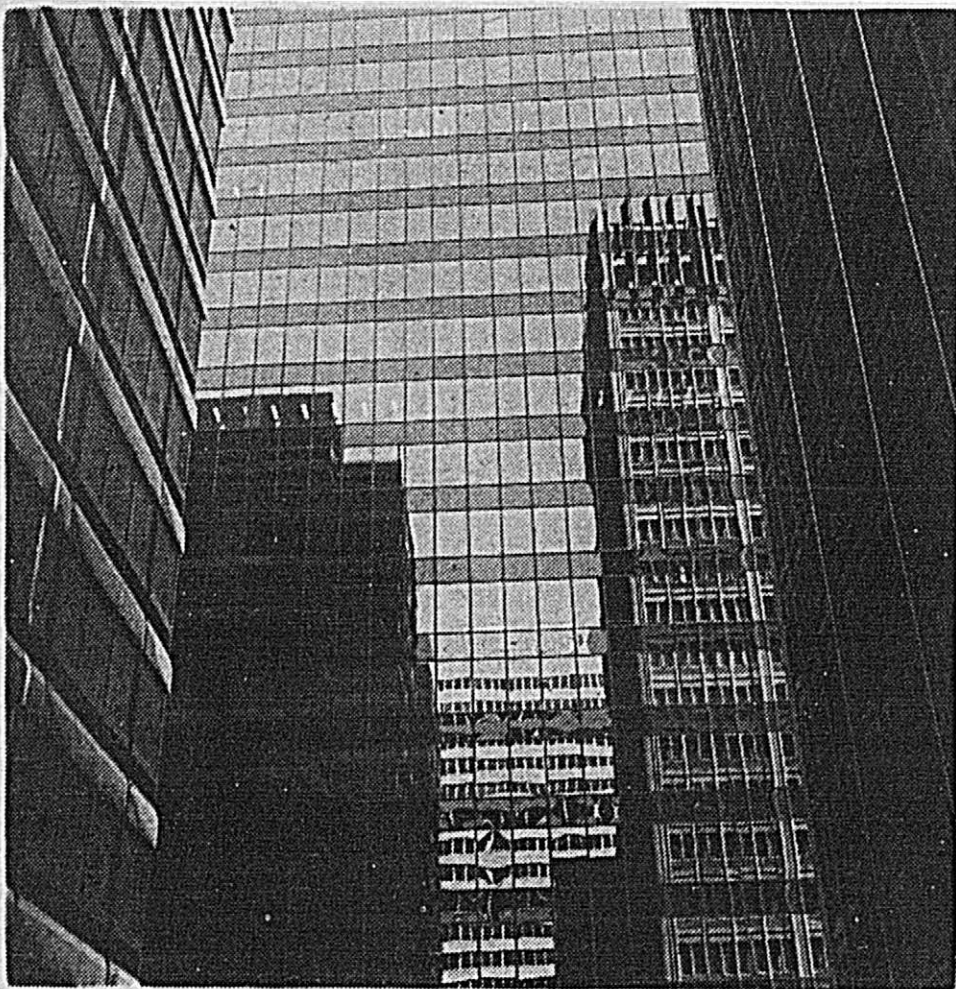


photo by Henry de Cuyper Cadmus

THE WEEKLY

THEATRE

Tuesday Night Café:

Intimate Entertainment at McGill



Marko Sakren, head of the Tuesday Night Café workshops, lectures at the make-up workshop in Morrice Hall 106.

by Gligi Rosenberg

Does intimate theatre exist at McGill? Well, according to members of the Tuesday Night Café, it is alive and well and living in Morrice Hall 106.

The Café was opened last year by a group of students interested in expanding theatre at McGill. "We wanted to create an intimate theatrical at-

mosphere" says Marko Sakren, one of the participants at the Café. Sakren is concerned with theatre as a total experience. "We're here for more than just entertainment" he says.

The goal of the Tuesday Night Café is to create an informal and intimate theatre, where performances can serve as starting points for discussion among the

audience and with the actors. To enhance the atmosphere for these discussions, refreshments are available and there is a lengthy intermission.

The Café has recently expanded and now offers theatrical workshops on backstage techniques as well as onstage work. Sakren, the coordinator of these workshops, is teaching make-up as well as improvisation. One of the founders of the Café, Peter Grossman, has installed new lighting equipment and will be leading the technical workshops. Other workshops that will be offered throughout weekday nights include props, comedy, publicity, mime, and radio theatre.

Sheldon Rappaport, director of the radio theatre workshop has coordinated with Radio McGill. Three shows have been slotted and Rappaport hopes to include comedy, soap opera, and mystery.

Rappaport feels that Radio Theatre had been a "dead medium" that has been taken over by TV. He hopes to "brighten the dull image of radio theatre", because he feels that it is an important "oral medium that can help to bridge the gap between books and TV." The first series of radio plays will be aired in the first week of November. Rappaport's material includes

selections from Sherlock Holmes' stories, National Lampoon, Monty Python, and stories by Edgar Allen Poe; he is open to ideas and hopes to use some original scripts.

Tuesday Night Café is an extension of McGill's English Department and is supported by a small budget and ticket sales. (Admission is \$1.)

The next production at the Café will be *The Intruder* written by Maurice Maeterlinck which opens October 17.

More information on the workshops at the Café and audition announcements can be found in the Today Column of the Daily or by seeing Peter Grossman or Fiorella Fiorini-Blair at the Café office in Morrice Hall.



Members of the Tuesday Night Café rehearse for the upcoming production of *The Intruder*.

photo by Henry de Cuyper Cadmus

FILM

Film Society:

Altman's Nightmare

by Cindy Gawel

Robert Altman's *Three Women* is a haunting film. Based on one of Altman's dreams, the film accurately captures the feeling of a dream, complete with puzzling symbolism and bizarre images. And, like a dream, the film leaves you with the impression that what you've just seen means something, though

you're not quite sure what. Unlike a dream, the film has the advantage that it can be seen again and again, and with each viewing it becomes more coherent.

Shelley Duvall plays Millie, the ultimate consumer, who lives according to the advice and images presented in magazines and advertisements. At work she meets Pinky, (Sissy

Spacek), who is painfully shy and introverted and the two decide to share an apartment. Millie is so secure about her popularity (because she has faithfully followed all the advice given her by society) that she doesn't realize that the only person who can stand her is her roommate, who practically worships her.

Janice Rule hovers in the background, painting bizarre murals. She is the pregnant wife of Edgar, a man who has had affairs with both Millie and Pinky. He deserts his wife during childbirth, and Janice delivers a stillborn son. Soon after, Edgar is mysteriously shot, and the women establish a household and a mother-daughter-granddaughter relationship.

Any of the three women could have easily killed Edgar; each is shown at one time or another accurately firing a gun. Or it could have been an accident. At any rate, Edgar is dead, his son is dead, and the women carry on. They survive



Robert Altman directs the film *Three Women* to be screened this Saturday night by the McGill Film Society.

because they are taking care of each other, and they are taking care of each other because they want to survive.

Aside from all the arguments between critics whether or not Altman actually succeeded in saying anything in the film, *Three Women* is worth seeing from a purely visual point of view. In fact, the plot of the film and any social commentary in it seem to be secondary to the visual impact the film creates. It is difficult enough to describe a dream verbally, but to film one is an even more demanding task. By using a stark background, everything that

does appear in the film stands out and is noticed. Images flow into one another, and, although there are times when things don't seem to make sense, somehow it all ties together.

Three Women is not a film to be taken apart frame by frame and analyzed; rather, it should be seen as a whole and appreciated as one would appreciate a strange dream. The film is executed so well technically, with fine acting and cinematography, that those aspects of the film that aren't distracting leave the mind clear to appreciate the ideas that are presented.

THEATRE

Skillful Stud

by Joseph Kary

Turning down a corner of the second floor of 7050 Victoria is like watching Clark Kent turn into Superman. Hidden inside this drab grey office is "The Actor's Studio," a small theater housing less than a hundred people and currently presenting two one-act plays, *Taperecorder* and *Stud*.

The first of the two plays, *Taperecorder* was written by Australian playwright Pat Flowers as a TV drama, and, originally broadcast by the British Broadcasting Corporation in 1969. The play investigates the barrier between fact and fiction. It involves a thriller writer, and a secretary left alone in a strange apartment, transcribing the plot for his latest story from a tape-recording he has left for her: gradually, the story she hears becomes something more than an story.

The play is a psychological drama, and has to depend on the skill of the actress playing the extremely difficult part of the secretary. I found Michele Scarabelli's portrayal of Miss Collins unconvincing, making the play seem drawn-out.

The taperecorded voice of the Writer was taped by director Jason Richards, and this part was far more interesting than that of Miss Collins. The play is at times contrived and artificial, but I do not doubt the Writer's characterization or motives.

Stud, the second play, is far better than the first. It was written by a New York playwright and originally set in Greenwich Village, but with a few minor changes of placenames and a skillful cast, it comes across as a play about Montreal and Montrealers. In



David Spencer stars in *Stud* at the Actor's Studio.

Stud is a comedy involving a guitar player and self-styled lover named Rick; his next-door neighbor Ginny, a married woman, paper-thin walls, some very binding marriage proposals, and a few plot-twists which I won't reveal here.

The three characters are well-defined and realistic, making a nicely exaggerated plot credible. David Spencer is great as Rick, Christine Boucher does a convincing job portraying an older woman and I particularly liked Diane Liberio as Ginny.

The limitations imposed by presenting this play on the same stage as *Taperecorder* have forced some changes in the script, but some interesting bits of stage business have been added, most notably a very good song called *Stud* written, composed and sung by Gina Seram.

Until Oct. 29 the plays run every Friday, Saturday and Sunday evening at 8:30. To get there from McGill, take any bus heading West and transfer onto the 124. Get off at Victoria near Jean-Talon; the Studio is at 7050 Victoria, no. 210. For information and reservations, call 342-4591. Et voilà!

Montreal's Fire Pots

by David Moritsugu

One frustrating thing about moving to a new town is not having those old reliable eating spots to count on.

At home I always knew where to find a pint of bitter, a spinach salad, or a great Sunday brunch. In Montreal, all I seem to do is wander around in a daze, and wind up in Dunn's facing yet another smoked meat sandwich with french fries.

Fortunately, I recently discovered one of the few Chinese restaurants in town that serves Szechuan or Hunan style food. Because I am addicted to the spices of Szechuan, this discovery had more personal import than you can imagine.



To the unfortunate many still ignorant of the wonders of Szechuan (or its culinary cousin, Hunan) style Chinese food, it is distinctly different from the Cantonese dishes you have probably been ordering all your life. The food of these two

Chinese provinces is hot, sour, and above all spicy and delicious.

Hu-nan Restaurant, open but four weeks, is a welcome discovery. Their menu is large—the fare ranges from exotic and enticing to safe and bland. They offer an exciting variety of hot and spicy dishes, seafood, "Fire Pots" (served only in the



dark winter months of November through March), and for the timid there's chow mein and fried rice. Also, if you're by yourself, or in the neighbourhood and want lunch, you can order an assortment of meat or vegetables served on a bed of rice for \$2.95.

I strongly suggest the hot and spicy dishes, conveniently marked in red print. The prices may seem a bit high, but as we discovered they're well worth it.

To begin with my friend and I ordered "Hot and Sour Soup"—a Szechuan staple—which was quite good though a trifle heavy. Next, a dish of "Kou-tieh", or fried meat dumplings (10 for \$2.95), served with a hot sauce, was, in a word, fantas-



tic. Then, "Yu-Hsiang Beef" described as "sliced beef sautéed with bamboo shoots, black mushrooms, with water chestnuts and fresh snow peas in a spicy Yu-Hsiang sauce." This dish was definitely the highlight of the meal—tender slivers of beef with just enough of the extras served with a deliciously spicy sauce. Finally came "Bean Curd Shanghai Style". For a bean curd fan like myself this course was a bit disappointing, but it served me right for playing it safe and not ordering "Bean Curd Szechuan Style" which I'll definitely try next time.

It was a great dinner—the cooks at Hu-nan Restaurant really know their stuff. Their spicy dishes leave you satisfied and happy, not breathless. The service was friendly and efficient and the atmosphere bright, clean and pleasant.

Dinner for two came to \$20, including a generous tip. You can easily have dinner for five or ten dollars less, but we chose not to compromise. I couldn't afford it, but at least now I can study—until next week, that is...

Hu-nan Restaurant, 1092 Boul. St. Laurent; 866-8108. Dinner for two: \$10-\$20. Licensed.

ON CAMPUS

Revolution in the Union

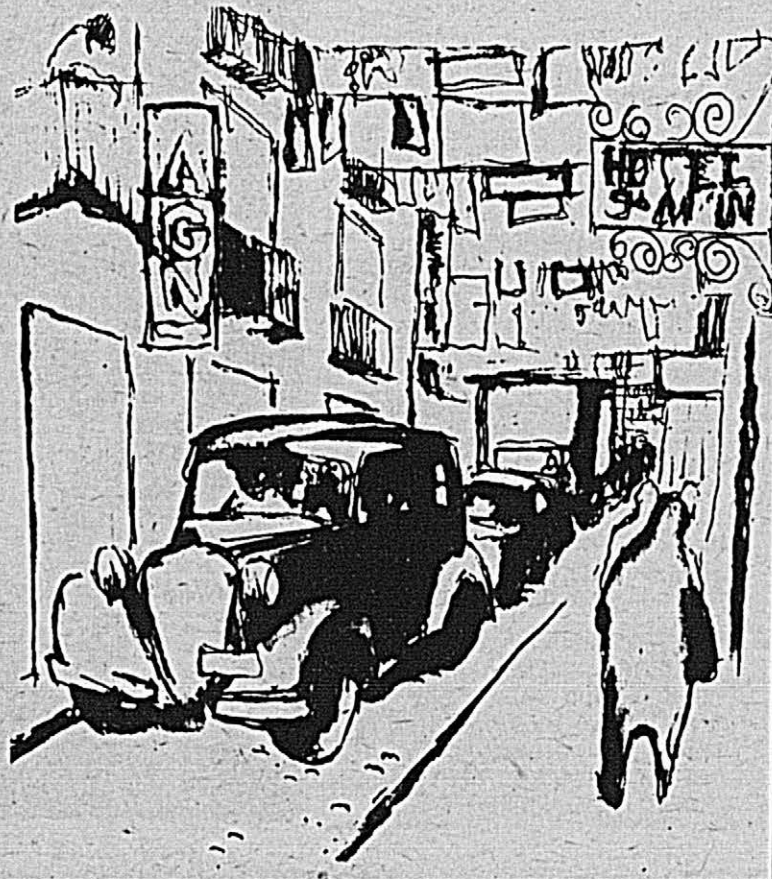
by Kerric Harvey

What do woven rugs, wooden frogs playing the piano, straw goods, percussion instruments, and forty-two volcanoes have in common? They are all part of the McGill Latin American Society's Nicaraguan display, currently on exhibition in the McGill Student Union, first floor.

The display, described as "cultural as well as political", offers a wide range of thoughts, and objects for consideration. There are the usual "getting to know you" things—travel posters, ethnic music tilting through the background, examples of stamps and currency, etc. But there is another side to this display, a more serious side, one revolving around the presence of a large Red Cross box perched on a cafeteria table in the center of the room.

Nicaragua had a revolution last month, an uprising that left 1500 of the 2.5 million population dead. Somehow, in the flurry of late registration and change of course days, everybody just forgot that this revolution really did happen. It wasn't just a presentation of the National Film Board, or the "short subject" before the latest All bout.

Seventy per cent of Nicaragua is illiterate. Seventy percent have no indoor plumbing or electricity (and you thought life in the Ghetto was tough!) They have five doctors

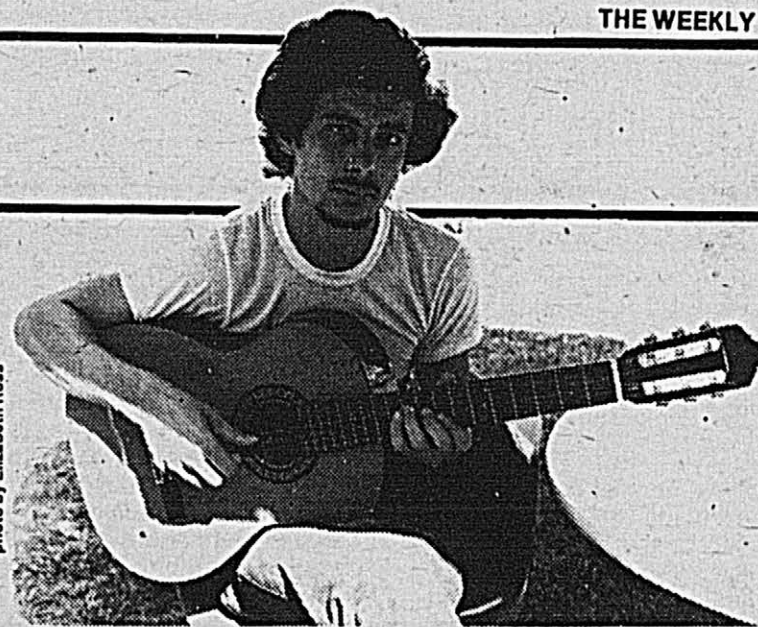


for every 10,000 inhabitants, and a child mortality rate of 13%. Plus, they owe everybody lots of money.

One of the walls in the Latin American Society exhibit has a conventional travel poster ("Nicaragua—You'll Love It!") sandwiched in between photo essays entitled "Guerrilla's Victory" and "The Victims of

the War". While the exhibit is only mildly interesting from the cultural point of view, it is imperative from the humanitarian one.

The Nicaraguan exhibit will be shown at McGill on Tuesday and Wednesday of this week; after that it will relocate to the Loyola campus.



George Sampson performs at Royal Victoria College on Wednesdays during lunchtime for the crowds of hungry residents.

RVC:

Afternoon Delights

by Melissa Crespy

When is the last time you listened to Greek, Italian, Israeli or Spanish folk music while eating lunch? Last Wednesday, I didn't go to an ethnic coffeehouse in the old city—but heard all this in the RVC cafeteria, within a 45 minute time span. I didn't wait in line for tickets, nor pay exorbitant prices, I just came for lunch.

Wednesdays are special days at RVC. The featured singers were George Sampson and Shlomi Tal.

The music was good, the voices strong, and the enthusiasm high. These two performers enjoy singing and in the words of Ms. Elizabeth Ross, RVC's residence manager, they have a "certain personality, stage presence, willingness to give," qualities she attributes to most of the students who perform at RVC.

The Wednesday lunchtime performances are not always

ethnic in nature. Gordon Bentley and Tom Kovacs, who have played at RVC several times, sing primarily English songs, and the Gossage Brothers, who performed last year, are a jazz group. According to Ms. Ross, the cafeteria does get increased activity on Wednesdays. She feels concerts are a good idea for all involved, as the performers have a chance to sing in public, while students can enjoy music with lunch.

Ms. Ross is still on the lookout for new talent, so if you're musically inclined and like to perform, here's your chance to become famous. Incidentally, both George Sampson and Shlomi Tal have been asked to appear on Cable 9 TV in the near future.

The place is RVC cafeteria, the date is every Wednesday from 11:30 am to 1:30 pm (and sometimes longer!). The invited guests are you!

here, there and anywhere

FILM

McGill Film Society

(3480 MacTavish, 392-8934)

Fri, Oct 13: *Smiles of a Summer Night* d. Ingmar Bergman (1955 Sweden) 7 & 9:30 Leacock 132

Sat, Oct 14: *Three Women* d. Robert Altman (1977 USA) 7 & 9:30 Leacock 132

Wed, Oct 18: *Citizen Kane* d. Orson Welles (1941 USA) 6:30 & 9:30 Leacock 132

Seville Festival
(2155 Ste Catherine St; 932-1139) admission \$1.99

Thurs, Oct 12: 7:15 *Pretty Baby* d. Louis Malle (1978 USA)... 9:30 *Carrie* d. Brian de Palma (1976 USA)

Fri, Oct 13: 7:00 *An Unmarried Woman* d. Paul Mazursky (1978 USA)... 9:15 *F.I.S.T.* d. Norman Jewison (1978 USA)... 12:00 *Night of The*

Living Dead d. George A. Romero (1968 USA)

Sat, Oct 14: 7:00 *The Turning Point* d. Herbert Ross (1977 USA)... 9:15 *F.I.S.T.*... 12:00 *The Rocky Horror Picture Show*

Sun, Oct 15: 5:00 *I Am A Dancer* d. Pierre Jordan (1972 GB)... 7:15 *The Rocky Horror Picture Show*... 9:30 *F.I.S.T.*

Mon, Oct 16: 7:00 *Lord Of The Flies* d. Peter Brook... 9:00 *The Human Condition (Part 1)*, *No Greater Love* d. Masaki Kobayashi (1959 Japan)

Tues, Oct 17: 7:00 *The Fury* d. Brian de Palma (1978 USA)... 9:30 *Slaughterhouse Five* d. George Roy Hill (1972 USA)

Wed, Oct 18: 7:15 *Swept Away By An Unusual Destiny In The Blue Sea Of August* d. Lina Wertmüller (1975 Italy)... 9:30 *A Clockwork Orange* d. Stanley Kubrick (1971 GB)

Cinema Five
(5560 Sherbrooke St., 489-5559)

admission \$1.75

Thurs, Oct 12: 7:00 *L'Hermitage* d. Mauro Bolognini (1976 Italy)... 7:15 *The Duellists*

d. Ridley Scott (1977 GB)... 9:15 *Lady Sings The Blues* d. Sidney J. Furie (1972 USA)... 9:45 *Sensations* d. Alberto Ferrol/Lassa Braum (1975 N.L.)

Fri, Oct 13: 7:00 *The Music Lovers* d. Ken Russell (1970 GB)... 7:15 *The Magnificent Ambersons* d. Orson Welles (1943 USA)... 9:15 *Jaws* d. Stephen Spielberg (1975 USA)... 9:45 *The Rubber Gun* d. Allan Moyle/Stephen Lack (1977 Can)... 12:00 *The Rocky Horror Picture Show*

Sat, Oct 14: 7:00 *Jaws*... 7:15 *The Rubber Gun*... 9:15 *Julia*... 9:45 *Damien-Omen 11d*: Don Taylor (1978 USA) 12:00 *A Boy And His Dog* d. L.Q. Jones (1974 USA)

Sun, Oct 15: 7:00 *The Duellists*... 7:15 *Lenny Bruce*

Without Tears d. Fred Baker (1974 USA)... 9:15 *Flesh Gordon* d. Howard Ziehm/Michael Benevise (1974 USA)... 9:45 *The Rubber Gun*

Mon, Oct 16: 7:00 *Straight Time* d. Ulu Grosbard (1977 USA)... 7:15 *The Rubber Gun*... 9:15 *Coming Home* d. Hal Ashby (1977 USA)... 9:45 *The Rocky Horror Picture Show*

Tues, Oct 17: 7:00 *Coming Home*... 7:15 *King Of Hearts* d. Philippe de Broca (1977 Fr/It)... 9:15 *Straight Time*... 9:45 *The Rubber Gun*

MUSIC

Yellow Door Coffee House
(3625 Aylmer, 482-9081, 392-4947)

Oct 16-18: Henry Dent and Greg McCay

THEATRE

Centaur Theatre
(453 St Francois-Xavier, 288-1229)

Oct 10 to Nov 19: *Paper Wheat*

Theatre Du Nouveau Monde
(84 Ste Catherine St West, 861-0563)

To Nov 5: *Les Rustres*, comédie de Carlo Goldoni. Tickets on-sale everyday 12 to 7 pm - \$4, \$5.50, \$6.50 for shows Tues to Sun (except Sat), \$3.50, \$4.75, and \$5.75 for shows Sat at 5 pm, and \$4.50, \$6.00, \$7.00 for Sat. shows at 9 pm.

Tuesday Night Café
(Morrice Hall 106, 392-5000)

Oct 17-19: *The Intruder*, 8:00 pm, Admission \$1.

Chameleon Theatre
Loyola (7141 Sherbrooke St W., 482-0789)

Oct 12-15: *You're Gonna Be Alright Jamie Boy* by David Freeman. At 8 pm. Tickets \$1, at

ART

Optica
(451 St-Francois-Xavier, 288-2419)

To Oct 15: *Michael Jolliffe, Renee Van Halm, Eva Brandl*

To Oct 27: *John Howlin, Robert McNealy, Sam Perepelkin, Richard Evans*

MUSIC

Devo Band:

Space Men From Ohio

by Andrew Ochrymowych

DEVO (short for the Devolution Band) is one of those groups you hear about before you hear. For months now the new wave press has been going on about the coming of the latest in avant-punk: music of the future from a handful of Akron Buckeyes who dress up in appropriately labeled DEVO spacesuits and wear what look like divers' goggles when performing. Look, Ma, from the heart of middle America... (Ohio).

Theatrics aside, what DEVO has going for them is the patronage of David Bowie, the New Age Man himself, and the production supervision of Brian Eno, the ex-Roxy Music electronics wizard who is proving to be one of the decade's most energetic and consistently interesting musical innovators. DEVO's current hype is largely based on other men's credentials, but they're credentials nonetheless. It's not every day that a fledgling Ohio band gets whisked off to Köln, Germany to cut their first disc.

The promotional slogan for the new album, Q: ARE WE NOT MEN? A: WE ARE DEVO, refers (in stable, relaxing Helvetica typeface) to "the important sound of things falling apart". Punk nihilism, new wave irony. As in the calling cards passed around a few years back by a group of Toronto artists heralding: "1984: COMING SOON", the tone is at once

deadpan and smug, the end simply foreseen. And there is something Orwellian about DEVO's uniformat—same spacesuits, same goggles, same faces. The band's lead singer is nowhere individually credited; neither are the clones on guitar and drums.

But irony, finally, is not one of DEVO's strong points. "We're pinheads all," they sing, spawn of Iggy Pop's dum-dum boys. Their more topical songs touch advertising:

*think I got a big mac attack
hold the pickles hold the let-tuce*

*special orders don't upset us
all we ask is that you let us
serve it your way*

*I been dipped in double
meaning*

*I been stuck with static cling
("too much paranolas")*

and satellite shards:

she never saw it

when she was hit by space junk

it smashed my baby's head

and now my sally's dead

("space junk")

I imagine that some people will find DEVO interesting because of the way they inject punk rawness with a certain new wave cool, like Iggy Pop with a dose of Talking Heads. Too often DEVO's lead singer comes off like a poor man's David Byrne, but occasionally the eclecticism works. There's a tight robot reggae cover of "(I Can't Get No) Satisfaction", and "Shrivel Up" is as creepy and nervous as the Stranglers when they're good.

The relentlessly driven repetitiveness of the album's title cut, "Jocko Homo", comes close to the Velvets' "Sister Ray", and Eno's "Third Uncle" in intensity, if not in duration.

But the cut-up dumbness of the "are we not men/we are DEVO" lyric keeps the frenzy from becoming demonic (as it does in "Sister Ray"). I found myself transported, but to a memory of an old *I Love Lucy* installment, where Lucy and Ethel find work on a conveyor beltline in a pastry factory. The belt, of course, speeds out of control, and Lucy and Ethel go berserk and get messy. Like Iggy Pop's "(All Aboard For) Funtime", DEVO's "Jocko Homo" is mad music: the only thing missing is a broken cuckoo clock breaking in at song's end.

DEVO are supposed to come to town later this fall. They might be fun, they might not. My copy, incidentally, is pressed on peacock blue vinyl, the brightest I've ever seen. Daffy Duck would love it.

photo by Henry de Cuyper Cadmus



In the Groove:

Styx at the Top?

"La Deuxième Partie De Mon Show" - Jérôme Lemay
Capitol-EMI ST 70.060
by Harve D. Kader

The comedy team of Jean Lapointe and Jérôme Lemay have entertained Québécois audiences for some twenty years. Five years ago, the two men went their separate ways, Lapointe remaining in the public eye to a greater extent than the more subdued Lemay.

With this Montreal recorded album, Lemay returns to the limelight with ten songs professionally executed by the ever youthful entertainer.

His strong, clear voice sounds remarkably like Jean-Pierre Ferland's, especially on the opening track, appropriately entitled, "Le Rideau s'ouvre". Another Québécois influence apparent on the production is the folksy violin shuffle from Raoul Duguay's classic "La Bête à Tibi". Lemay echoes this in a song called "Ris-en donc, Rigodon".

Abitibi is the focal point of another song: "L'hiver". It is there that Lemay's father placed down the families' roots many years back. The lyrics depict his reasons for choosing the northern village: in Abitibi "Court est l'été et longue est l'hiver" and one finds "Un sol

dur, un ciel pur, mille milles d'aventures."

"Minuit moins quart" is a tune that captures the feel of a murky night in Montreal's east end. We are brought into the life of a lonely gent who doesn't know where to go, certainly not home for he has no home per se. He hangs around the bars 'till they close, sitting alone with a drink; "Tu r'gardes en l'air/ Tu r'gardes a terre/ tu r'gardes ta bière/ t'as envie d'parler". The imagery is as vivid as it is realistic. Leaving the bar, he finds a streetwalker to hole up with for a few more hours. When the encounter is over, loneliness takes over again. The contrast between the rural lifestyle of Abitibi and the nightlife of Montréal is cleverly set off in these two tracks, pointing the listener to the disparate characters of Québec, and western society.

Pleasant to the ear, stimulating for the mind, *Deuxième Partie* is a welcome addition to the thriving music business in Québec, and well worth the attention of the rest of Canada.

Notes: Bruce Springsteen will return to Montreal after three years, headlining at the Forum November 8. Tickets went on sale Tuesday...Montreal's Vic

Vogel Band will be recording LP before Christmas...Sam, Record Man, 399 St. Catherine W., is the site of an interesting rock photo exhibit, presented by Sparrow Photos...Lo power pop band, The Helms signed with Quality Records and are currently in the studio putting together their debut release, *Chesterfield Town* down.

Styx-Pieces Of Eight (A&M)

Styx has struggled to achieve their success.



photo by Lawrence Kirsch

Styx receiving platinum album Tommy Shaw, James Young, A&M's J.P. Guilbert, Dennis D



the important sound of things falling apart

Dazzling Dizzy!

by Laurie Tweedle

Exploding versatility was the name of the game last week at the Rising Sun, where Dizzy Gillespie mesmerized his audiences. A superb trumpeter, a master of the congo drum and an earthy comedian, Dizzy is entertainment par excellence.

If the aesthetic purpose of being a musician is to influence, Dizzy fulfilled his nomenclature decades ago when he ushered in his 'definition' of jazz, bebop. But Dizzy didn't stop there. His ability to innovate and extend his 'definition' displayed in a funky rendition of "Summertime" distinguishes him as a truly great musician.

The quartet, somewhat overshadowed by Dizzy's dynamic stage presence, included Rodney Jones on acoustic guitar, Ben Brown on bass and Micky Roker on drums. Guitarist Jones' technical expertise easily maintained the torrid tempo set by Gillespie. Roker, the only

member of the group that approaches Gillespie in age, delivered a drum solo in the celebrated "Salt Peanuts" that was nothing less than masterful.

Dizzy's instrumental versatility was equalled only by the rhythmic and stylistic flexibility of the repertoire, a mixture of jazz and blues. After establishing patterns of exchange between drumming and a toying Jew's harp as well as guitar and blues singing, Dizzy's searing trumpet erupted and ran the gamut from high crystal notes to low moody rhythms.

The most memorable compositions performed were "Barcelona or Hot Damn I Love You Baby," "Be-bop," "A Night in Tunisia," "Autumn Leaves" and "Swing Lo Sweet Cadillac."

Perhaps far more memorable, though, was the sheer force of the man's personality, which the audience felt in every word he uttered and every note he blew.



New Album:

Who's Who

by Daniel Chonchol

Let's establish one thing right away; this is a good but grim album. *Who Are You* finds the Who still grappling with the self-doubt and pessimism that were so evident on their previous record, *The Who By Numbers*. But whereas the mood of that disc was resignation, the tone here is anger.

"I've had enough of being nice," growls Roger Daltrey in "Had Enough". The album is ripe with such antagonism. The Who is getting old and wondering if their music is still relevant. One song proclaims, "the music must change!" This insecurity is reflected in their lashing out at disco, ("Sister Disco"), their audacity ("I write the same old song, with a few new lines...admit you still want to hear it"), and the world in general (the climactic "Who the fuck are you?" of the title song.)

Oddly enough, the music doesn't often mirror the acrimony found in the lyrics. The dominant instruments on the album are synthesizer, piano and strings. In "905" (a typically off-beat John Entwistle composition about a test-tube baby) as well as on the title track, the arrangements work well. But in other tunes, the instrumentation seems inappropriate. In "Had Enough", for example, Daltrey shouts, "Here comes the end of the world", and one expects to hear a frenzied, apocalyptic finale

replete with crashing drums and driving guitars. Instead, the song continues meekly with strings and piano. There is really not much straight-ahead rock and roll, and a great deal of the music is stilted. The old, manic Who seems to be gone for good. Only "Sister Disco", "Had Enough" and "905" have definite melodies.

This record is certainly not a classic; there are too many flaws. Daltrey's singing is often strained; Pete Townshend's power chords are subdued; Keith Moon's drums are, for the most part, feeble, and the songs are generally tuneless. Still, there are redeeming factors: the lyrics (Townshend's are powerful and Entwistle's wry), as well as the songs, "905", "Had Enough", "Guitar and Pen" (the most optimistic song, and affirmation of the Who's *raison d'être*), and the all-out attack of the title cut, "Who Are You." But most of all, the commitment and the feeling found in this music that make it superior to most of today's rock fare.

Pete Townshend once wrote, "Hope I die before I get old." What was once a defiant boast has now become a grisly prophecy with the death of Keith Moon at the age of thirty-one. Having lost their drummer of fourteen years, the Who may have no reason to go on, although they claim to be ready to forge ahead. However, if this is the last recorded statement they will leave us with, it is one they can be proud of.

The five Chicagoans originally signed with a regional label, *Wooden Nickel*, in the early seventies and produced four mismanaged, badly-promoted LP's. The most notable outcome of that period was "Lady", the 1974 single that gave the group a small taste of publicity.

In 1975 the band linked up with A & M Records, and the rest is history. *Equinox*, followed by *Crystal Ball* and *The Grand Illusion*, established Styx as a first-rate recording outfit. Several tours gave them the exposure they desperately needed to reinforce their success.

Pieces Of Eight is the band's eighth release. The album

continues with the same sound of their three previous A & M albums, which has proved exceptionally popular, especially in Montreal.

Side one opens with "Great White Hope", a clean, slick rocker composed by guitarist James Young about a boxing hopeful trying to crack the big time in a game dominated by blacks. It could suggest the hardships faced by Max Schmelling, and, more recently, Duane Bobick, but the message may also be that of a street kid surviving in the rough sections of Chicago.

"I'm OK" is a standard love song about a man who's been rejected by his girl but realizes that life still goes on. Dennis De

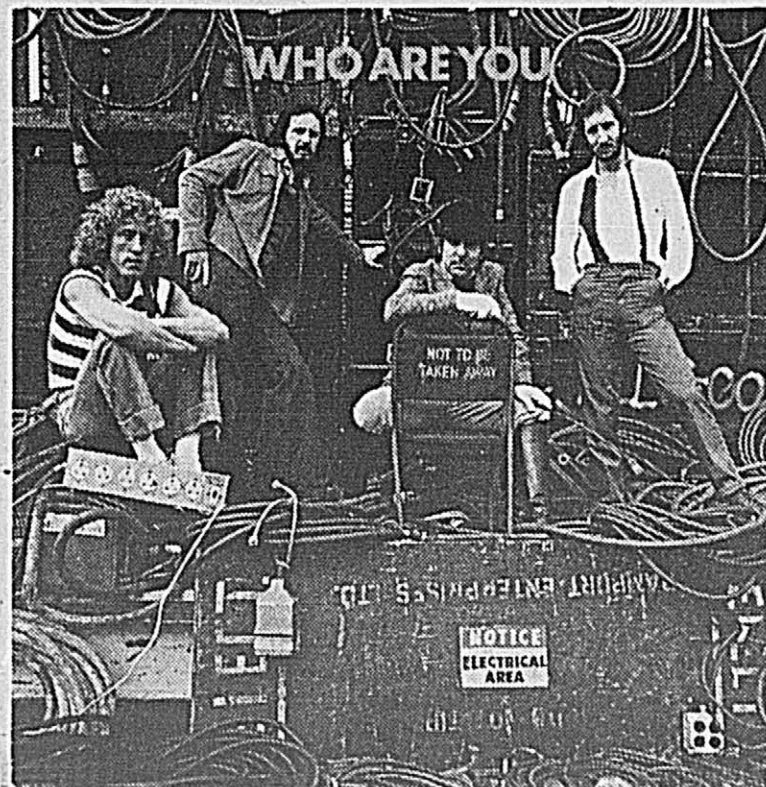
Young's searing vocals, combined with the shrill synthesizer arrangement, make this cut highly reminiscent of last year's "Come Sail Away". "Sing For The Day" and "Lords Of The Ring" are both spiritual songs praising messiah figures, perhaps a deed owed given the band's name.

The second side is structurally very similar to the first. It opens with a bang. Tommy Shaw's "Blue Collar Man", is the tale of a man who dreams of the good life but accepts the fact that he'll always belong to the working class. "Queen Of Spades" is another love song, about a man who can't trust his woman. "Renegade" is the last punchy rocker on the LP, describing the saga of a criminal constantly dodging the law. The title cut follows: a soft sweeping ballad, telling us to cherish our existence now because it will run out faster than we think. Two instrumentals, "The Message" and "Aku-Aku", add a nice touch to the album, breaking up the predominantly lyrical songs.

Pieces Of Eight was shipped double platinum and is currently the biggest seller in Montreal. Styx played two sold-out performances here in early September, and that surely beats writing your own ads for the local high school dance!



ms for *Pieces of Eight*. (Left to right) g, Chuck Panizzo, John Panizzo, e Young.



THE WEEKLY

The Weekly is the arts and cultural supplement to the McGill Daily. We try to cover events both on and off campus including Music, Dance, Film, Books, Art and Food. If you are interested in joining the Weekly staff, we need not only writers but people interested in layout, editing, photography and graphic art.

Although we like to review films, concerts and theatre we are also interested in feature articles, so if you've got a special interest in a particular field, why not do some research and write a feature story?

If you are a poet or novelist, then think about submitting your poems and short stories for our creative writing section of the Christmas issue.

Any comments that you have about the Weekly so far this year or any suggestions for the coming issues, would be greatly appreciated. Please address all letters to Gigi Rosenberg c/o McGill Daily and drop them off in the Daily office or join us for the Weekly Staff Meeting today at 5:00 in the Daily office. (Room B03 of the Student Union Building).

The Producers



Today

Gay McGill:

If you have ever contemplated coming out to your parents, tonight's guest speaker should prove invaluable. A representative from Parents of Gays will give her thoughts on being a mother of a Gay child. 7:30 pm in Room 425 Union.

The Department of Anthropology:

Presents Chester Gabriel speaking on Spirits and Social Change: a study of spirit mediumship in Manaus, Amazonas, Brazil. 4 pm in Leacock 738.

Centre for Developing-Area Studies:

First presentation in our "Recent Developments Seminar Series", a panel discussion by Thomas C. Bruneau, CDAS Director, Mary Mooney, Dept. of Political Science, and Bill Smith, Development and Peace, entitled "Recent Development in the Catholic Church in Latin America—The Puebla Conference." 3 pm in the seminar room (C102E) of the Macdonald-Harrington Building (old Macdonald Chemistry Building, on campus next to FDA).

McGill Camera Club:
All assistant darkroom directors and others interested

should report to Pierre (Darkroom Manager) in room 411 Union Bldg. between 1 and 5 pm to pick up schedules and discuss Darkroom Reservation System.

Political Science Graduate Students:

There will be a short important meeting of all political science graduate students 3 pm in the fourth floor lounge of the Leacock building.

Anthropology Students Association:

Meeting today at noon in Room 738. Exciting topics to be discussed. Bring your lunches.

McGill Badminton Club:

The Inter-Club Program resumes with mixed doubles at 8 pm. All teams must attend.

Faculty of Music—free concerts:

Pollack Concert Hall, 555 Sherbrooke St. W. 8:30 pm. Nancy & Michael Udow, dancer and percussionist/composer. An evening of dance and percussion. Works by N. & M. Udow, Herbert Brün, Chris Watts, Michael Kowalski, Ben Johnston.

McGill Curling Club:

Our opening meeting for members and instructional class students will take place this evening at 5:10 pm in room G20 of the Sir Arthur Currie Gym (where you registered). Attendance is compulsory if

you wish to curl at 2:30 pm Saturday. If you can't make it call Dave at 849-1711 or Oleg at 286-9013. continued on page 11

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NEW GERMAN CINEMA

*A retrospective of films by
ULLI LOMMEL*

Thursday, October 12 at 9:00 p.m.
BLANK GENERATION, 1978 (in English)

Friday, October 13 at 9:00 p.m.
TENDERNESS OF THE WOLVES, 1973
(with English subtitles)

Saturday, October 14 at 9:00 p.m.
ADOLF AND MARLENE, 1976
(with English subtitles)

Sunday, October 15 at 9:00 p.m.
SECOND SPRING, 1974 (in English)

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DEADLINES

The projected date of delivery is Aug.30. Past
experience has proven that this is impossible if
publishing deadlines are not strictly observed.
For this reason, photographs must be taken by
Wednesday, November 15, 1978 and the final
proofs must be submitted by Friday, December
15, 1978.

This deadline is final and proofs returned to
Van Dyck after December 15 will not appear in
Old McGill '79.



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Holland Building just west of Peel (849-7327)

FOR FURTHER INFORMATION

Call Richard Matthew,
Editor
392-8990 or 392-8922.

Daily Sports Forecast

by Robert Watt

With the 1978-79 National Hockey League season having started last night, it's time for our peerless prognostications.

After dusting off a Gary Kanofsky autographed crystal ball, (it was retired for a while after picking Edmonton in the Grey Cup and Boston by 10 games in the American League East) a gaze into the future brought the predictions which follow. Slight alterations had to be made when the ball foresaw St. Louis in the finals, so the all powerful Swami Yung Dani Yung was consulted and the final result was produced.

The odds given are for the team's chances of winning the Stanley Cup.

NORRIS DIVISION

Montreal (4-5, ho-hum): Even without Sam Pollock and Bill Nyrop, the Habs still have the powerful squad that won the Cup last year. Lots of players in press box itching for chance to play, so, no chance of complacency. With improvement of league as a whole, Habs will lose when they play at 80 percent or less capacity. WHA rescues, Mark Napier and Rod Langway, sure to help. Play own division eight times each. Mostly easy wins. Have Guy Lafleur. The Best.

Detroit (10-1): Will finish second easily. Gave Montreal trouble and fine crop of youngsters are a year older. By keeping McCourt, are much better. Possible compensation for Vachon could lead to difficulties. If Vachon has big year, LOOK OUT! Good management keeps things stable. Rookie Willie Huber from Hamilton adds size to blueline.

Los Angeles (50-1): Will fight it out with Penguins. Ron Grahame will fill Vachon's skates. Rick Hampton will not make up for loss of Gary Sargent. Still have Marcel Dionne and Butch Goring. Slightly desperate if traded for Brian Glennie and Kurt Walker. Had weak draft.

Pittsburgh (50-1): Lots of new faces from trades with Flyers and Leafs. Only Randy Carlyle and Orest Kindrachuk impressive. Hard to judge if team will gell. Still weak along blueline and lack depth especially in nets after Denis Herron. Will be better if Gregg Sheppard shows up. Drafted Howie Meeker's nephew. He can talk, but can he play?

Washington (You think we're crazy): Must be having internal trouble if fire coach day before season starts. (Maybe they're hoping it works like the

Yankees.) Improved, but still weak. Robert Picard will be great, but give him time. Strong rookies in Ryan Walter of Seattle and Paul Mulvey of Portland. Guy Charron only cheer-worthy forward.

ADAMS DIVISION

Boston (2-1): Obnoxious as he is, Don Cherry will lead his lunch bucket brigade to a first place finish. Brad Park matured into top NHL rearguard. Team a bit weak in goal with inconsistent Gilles Gilbert and Gerry Cheevers coming off knee surgery and getting old. Hard-hitting, oft-holding defence will compensate for this. Additions of burly Al Secord from Hamilton and Dick Redmond from Atlanta will help.

Toronto (5-1): A hunch bet. Strengthening of blueline with Dave Burrows, Dave Hutchison, and rookie Joel Quenneville (from Windsor) will take pressure off beleaguered goalie, Mike Palmateer. Can Borje Salming rebound from eye surgery? Still need more offence, but Darryl Sittler and Lanny McDonald are great with or without names on their jerseys. Rest of forwards tough and "goony". Leafs have coach and spirit to finish second.

Buffalo (10-1): Have strong team, but seem to lack motivation and consistency. Rick Martin and René Robert must play better. Sizeable defence must hit all teams. Addition of Portland goon Larry Playfair (which he doesn't; boxed 401 minutes) could liven things up. Solid in goal. Danny Gare has to stay healthy. Kingston's Tony McKegney, a top rookie. If incentive is there, will move up.

Minnesota (50-1): Merger has to make team better? Weak backline but super up front. Goalies in for long season. Have to play own tough division eight times. Number one pick Bobby Smith from Ottawa possible rookie of year. If survive schedule, will be a wild-card team.

PATRICK DIVISION

New York Islanders (2-1): Will win this tough division quite easily. Have improved weakness at center with addition of Steve Tambellini from Lethbridge. Are powerful at all other positions. Denis Potvin must play better against top teams. Trotter possible MVP. Have good depth. A team still rising. Will be in finals.

Philadelphia (5-1): Have to adjust to new coach. A healthy Bobby Clarke provides Flyers

with most heart in league. Will have many new faces. Ken Linseman from Birmingham who plays in the Clarke mold will be super. Kingston defenceman Behn Wilson will push uninspired rearguards. The Soo's Dan Lucas has scoring touch. Can't afford injuries. Bernie Parent will have to win the Vezina if want to finish first. Never underestimate the persuasive powers of Bobby Clarke.

New York Rangers (20-1): Can Fred Shero turn this franchise around and mend many a Ranger fan's broken heart. Millionaires Ulf Nilsson and Anders Hedberg will star. (Hope Phil Esposito doesn't cry.) Ranger youngsters have a year of experience under their belts. Goalies average, at best. Defence improving, but, please, Carol Vadnais, RETIRE. A healthy Dave Maloney will approach stardom. Shero must be desperate for a goon as he signed Birmingham's outlaw, Frank Beaton. Will battle Flames, but still make playoffs.

Atlanta (20-1): Warm climate, aversion to snow makes Atlanta city of non-champions. Healthy Jean Pronovost will aid

greatly. Forwards good, but must use size to better advantage (seven of them over six feet tall). First pick, Brad Marsh of London, fine addition to already strong defence. Goaltending very good, but choke in clutch. Went European in draft. Took Bernhart Engelbrecht as own 11th pick, 176th overall.

SMYTHE DIVISION

Chicago (25-1): Will easily win pro sports' weakest division. Healthy Bobby Orr a bonus to all sports fans and to Hawks. Defence and goaltending are main assets. Forwards are boring. Have top-notch rookie in Ottawa's Tim Higgins. Would like to see "Bulley fight Playfair."

Vancouver (Hal hal): New uniforms will be major improvement. WHA's Gary Bromley will solidify goaltending. Swedish imports (not the films; they're too exciting) will surprise. New coach Harry Neale will attempt to fire up a down team. Need better offence and defence this year. (We don't ask for much.) Brandon's Bill Berlage, if not hurt, odds on favorite for rookie

of the year.

Colorado (Need farmland in Florida?): Have not improved as much as the Canucks. Didn't get new uniforms. Barry Beck is super. Weak in nets. Need time for young players to mature. Defence not bad. Paul Gardner has recovered from injury. Top pick Mike Gillis scored only 21 goals as junior. Rookies are in big trouble.

St. Louis (AHL maybe): Will finish in same spot as city's football and baseball teams. Portland's Wayne Babych and hot-shot Bernie Federko will shine. Besides Gary Unger, that's about all the Blues have. They're weak all over. St. Louis fans only joy is to see if Unger iron man streak continues. Selected 21 players in draft. Only one will make this last place team. Talk about the decline of a franchise.

Final Prediction: Montreal over the Islanders in 6 games.

So there you have our 1978-79 prophesies. Bet on them if you want, but don't come crying to us if you lose any money. After all, how many people believe in crystal balls?

continued on page 11

Curlers' souls warm up for cool autumn weather

by Rocks Hudstone

Anybody with eyes can see that the leaves are turning colour. People with noses claim they can smell winter in the air. Those with ears who might have pressed against the walls of a local rink have heard the pitter patter of busy brooms. These latter souls are the richest of all—they know that the curling season is under way.

Indeed it is. Although curlers on campus will get together for the McGill Curling Club's opening meeting today in room G20 of the Currie Gym at 5:10 pm, some eager beavers have already taken to the ice. Curt Folkerson's McGill championship rink of two years running entered the Glenmore Bonspiel last week and did very well. They won their first two games handily before bowing out to one of the city's better rinks in a game McGill could easily have won. The team that beat them, a foursome from host Glenmore Curling Club skipped by Bill Ross, went on to take the tourney. Our people out-curling their opponents at almost every position. Only a series of well played shots by Ross saved his side from defeat. In fairness to Folkerson, his opposition had had the opportunity to practice their

game before the bonspiel. McGill, whose ice won't be ready until tomorrow, did not. The team will again take to the ice at the Caledonia Early Bird Bonspiel this week. They are confident of doing even better.

This year curling at the University will have a new face. A woman has cracked the lineup of the best team on campus. Last year, lead Paul Smith decided to end his competitive career for other pursuits. Replacements in the

club proved unsatisfactory for several reasons. There are many capable people, but few can spare the time.

The eligibility rules of the early bonspiels are liberal. You can play with any mix of people—men and women, both young and old. Our men chose Beth Wood, skip of last year's women's team, to tide them over until the club starts out again. At that time a new lead will have to be found to take

continued on page 11



Dave McKeown

Beth Wood, who is playing with the men's team during the early bonspiels, delivers the stone with (L-R) Ros Dueck, Donna Mingle, and Lorraine McBride sweeping.

Curling . . .

continued from page 10

part in the exclusively male competition. How's Beth faring in her new spot? Curt Folkerson explains, "Quite well actually. She's playing just as well as we are right now. Like the rest of us, with a bit of practice she'll be better." How about her sweeping? "Just as good as Smith, but she's still way short of (Dave) McKeown or Oleg (Zadorozny)." Hmmm.

HOT ROCKS... Club members are advised to attend today's 5:10 meeting. There will likely be a split draw this year due to overflow membership, and attendance will assure a 2:30 start...Rumour has it that two of the finer curlers in the province will be members this year...Scott Grafton and Rolie Vincent have decided to concentrate on studies this year and are considering joining the club to keep in curling ship shape...Welcome fellas! Now let's count the silverware...

Today...

continued from page 8

Political Science Students' Association Coffee Hour:
All Political Science students

are invited to come and meet their Professors and fellow students at 4 pm in Leacock No. 425-426. Special Guest: Bernard Finestone—P.C. Candidate for Westmount.

Blood Drive '78:

Volunteers are needed to work in the clinic during Blood Drive week (Oct. 16-20). There will be a meeting today from 5-7 pm in room 302 of the Union (Blood Drive office). Everyone is welcome. This may be your last chance to sign up. So don't let this opportunity pass by.

Radio McGill Mini-Concert:

The new Mini-Concert series continues this week with: 3:30-4:00 - Joni Mitchell; 4:00-4:30 - Billy Joel.

American Statistical Association, Section de Montréal et le Colloque de Statistique de Montréal:

David F. Bray, Santé et bien-être social Canada, Président de la Société Statistique du Canada, parlera de The Future of a Statistical Society in Canada. 15:30 heures, 1024 Burnside Hall, McGill University.

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CADBURY
CHOCOLATE**



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IT'S FOR ME

Oct. 15:
light candles - 5:53 p.m.
evening services - 7:00 p.m.

Oct 16 & 17:
morning services - 10:30 a.m.

Oct 16:
light candles - 6:51 p.m.

Oct 17
Yom Tov ends - 6:49 p.m. Meals after service
Please make reservations

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Take a look!

Date & Time: Friday, Oct. 13th
11:00 a.m.-3:00 p.m.

Location: Iron Ring Room
Representatives: D. Cook, D. Simpson

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Specialties Limited**
Belleville, Ontario



The Political Science Students' Association (PSSA) and The Economics Students' Association (ESA)

POSTPONED!
 Jean Chrétien and Don Johnston
 (Minister of Finance) (candidate for Westmount)

Next Friday, October 13th, at noon, Leacock Building, room 26. Question period included.

IMPORTANT! FOREIGN STUDENTS

THE FOLLOWING STUDENTS have NOT YET responded to previous advertisements or letters concerning their Foreign Student Insurance charges for 1978-79.

They are ADVISED to communicate IN PERSON with the Dean of Students' Office NO LATER THAN FRIDAY, OCT. 13, 1978. Otherwise, they will be automatically assessed at the rate determined by their marital status.

Abbensetts, Joanne Michele
 Abdul-Wahid, Maha
 Abdulmalik, Araf Ahmed
 Adler, Dorit Daniella
 Ahmad, Nasser
 Ahua, Stephen Vershima
 Ahwal, Marisa
 Alegre, Lina
 Ali, Omar Feroze
 Alikhani, Nasser
 Aljishi, Maysa
 Allard, Marie Claudette I.
 Anderson, Burke Stuart
 Anderson, Nathan R.
 Ang, Siow Yiang
 Ansourian, Sylvia
 Armand, Patricia
 Aucoin, James Michael
 Audet, Denis Marc
 Augustin, Philomene
 Aveledo, Alfredo
 Avery, Catherine L.
 Azam, Hassan
 Bacon, Catherine Anne
 Badger, Gary Joseph
 Bailey, Susan Jean
 Baker, Raymond
 Ballan, Leslie
 Ballou, Stephen
 Barnett, Melissa P.
 Barres, Catherine Marie
 Bass, Susan Jean-Marie
 Bassler, Terence D.
 Bates, Steven William
 Battesh, William
 Baum, Michael A.
 Baxter, Diane Micheline
 Beach, John
 Beckerle, John David
 Belisle, Diane Marie
 Belkin, Vicki Lee
 Benavides, Gloria
 Bergson, Clare Marie
 Bijlani, Harjeet
 Blagdon, Jopelyne
 Blauer, Michael
 Bollers, Nicholas Shaun
 Boschi, Maurizio Francesco
 Bosshard, Genevieve Janine
 Bourne, Joan Leona Patricia
 Bovell, Richard
 Brady, Jean Marie
 Brande, Bernardo
 Brown, Todd Curtis
 Buchanan, Peter
 Bucherle, Aboullaghuloom
 Bucher, Donald M.
 Buckley, Conrad Frederick
 Buenger, Usha Rita
 Burke, Christina Marie
 Byer, Cheryl
 Callas, Jeffrey
 Camperlingo, Lena Teresa
 Canessa, Rita
 Carpenter, Mary Frances
 Castracane, Stephen Bruce
 Cavaglia, Stefano
 Chan, Alfred Chun Ngai
 Chan, Edward King Yuen
 Chan, Siu Pui Steve
 Chan, Wing-Kel Ricky
 Chan, Yat-Shing Mike
 Chaoulloff, Claude
 Chase, Andrea B.
 Chase, Howard
 Cheatham, Susan Hilarie
 Cheng, Pocheung
 Cheung, Koon-Wan Johnson
 Chiah, Sow Lim
 Chiao, Yen Ping
 Chinapan, Shakuntala Devi
 Christian, Anna Kathryn
 Chu, Feng-Hwa Edward
 Chu, Hung Chien
 Chung, Hon Ki
 Chung, Woon Mui

Collins, John Bartlett
 Collins, Kevin Brian
 Connelly, Kevin
 Contompas, Lisa J.
 Contreras Escalante, Jose
 Coughlin, Katherine Marion
 Crabtree, Ellen Jean
 Crane, Carolyn Marie
 Cross, Andrea Elizabeth
 Crowley, Peter Duncan
 Daly, Anne
 Dasra, Walimir G.M.
 Davies, Julia
 Davis, Misti Winter
 De Smit, Danielle Brigitte
 Dean, Gabrielle Spellman
 Dean, Karla Ann
 Deschene, Donald Andrew
 Desman, Scott Mitchell
 Dillon, Susan
 Dimitriadis, Dimitris
 Dixon, Owen Edmund George
 Donato, Ariane
 Dookie, Edria Kamal
 Uorato, Andrea
 Douge, Gosser
 Douglas, Charles
 DuGuay, Katherine
 Duncan, Leigh C.F.
 Dwight, Kathryn Lee
 Edwards, John Michael
 Egee, Dominique
 Ehrlich, Yitzhak
 El Mouldi, Soraya
 Emami, Abdulhamid
 Epstein, Gregg
 Epstein, Ian Selwyn
 Faldemeyer, Mary Christine
 Farnooth, Hossain
 Felson, Jeffrey Arnold
 Fessenden, Karen Lee
 Finger, Michele
 Fischer, Pierre
 Foss, Leslie Beth
 Frail, Donald E.
 Francis, Roger Linton
 French, Erick Rockwood
 Friedman, Ethan
 Fu, Herbert
 Fu, Shirley Yuen Quen
 Fung, Juliana
 Fung, Man-Fai (Daniel)

Galeano, Ana
 Garnett, Joy Amina
 George, Michael Norman
 Glass, Abraham
 Gluck, Patricia
 Godin, Rosemary
 Goldberger, Edward
 Gonzalez, James
 Gonzalez, Mariano Fernando
 Good, Julie Beth
 Goode, Josef T.
 Graham, Thomas Hamilton
 Grant, Elizabeth Mary
 Grant, Lawnlia Velma A.
 Grdina, Mary Barbara
 Greco, Louisa Ann
 Grigsby, Katherine Anne
 Grosser, Howard Bruce
 Hall, Melissa J.
 Haines, Valerie
 Hall, Garth Frederic
 Hamidi, Djam
 Harding, Donovan Ross
 Harrison, Margery Nan
 Hassan-Yari, Haydeh
 Hatch, Joanne Marie
 Haynes, Mark
 Heimann, Gail Deborah
 Hapburn, Paul Mark
 Hill, Kong Yil Simon
 Hill, Deborah
 Ho, Sai-Hong
 Ho, Soon Yin
 Ho, Yuk Ming

Hofman, Debra
 Holtsinger, Gretchen
 Horvai, Lorenzo
 Huang, Ying Bo
 Hui, Chi-Hung Hema
 Hui, Eddie Chung-Ching
 Hui, Wai Leung Philip
 Hundt, James Joseph
 Hurwitz, Betsy
 Hutchins, Kendrick T.
 Iala, Mary Jane
 Ip, Suet Ying Anita
 Ismail, Kamar
 Jablonski, Richard Christian
 Jaggi, Christine Marie
 Jakubovits, Joseph
 Joerges, Cynthia
 Jones, Kent W.
 Juhas, Catherine F.
 Kadzrange, Ngonidzashe
 Kampf, Heiden
 Kandel, William A.
 Kardicali, Serra Fetanet
 Kauffman, Kathryn
 Keenan, Michael J.
 Khan, Iqbal Fehuz
 Kimbrell, Karen Ann
 Kimia, Behjoo
 Kiska, George
 Kohn, Cynthia
 Kolopaking, Buntoro
 Koski, Ulla Marja
 Kossloff, Helene
 Koukoudas, Alexander
 Kouda, Clare M.
 Kueh, David Leong Hock
 Kunze, Camille
 Kurtin, Owen Daniel
 Kwan, Joseph Chi Hung
 Kwan, Pak Hung Tony
 Kwee-Wong, Kok Hin
 Kwong, Alex
 Kwong, Tak-Chi Robert
 Lai, Cheong Hoi Norman
 Lam, Che Fai Calvin
 Lam, Kwong Shu
 Lam, Philip Lap Chi
 Lam, Raymond Chi Ming
 Lam, Thi Thu Hong
 Landry, Suzanne Marie
 Lange, Lisa Hope
 Lau, Patricia Margarita
 Lay, Tjin Po Nicholas
 Lazer, Stephen
 Leary, Brian
 Lee, Chooi Pheng
 Lee, Ngai Suen Grace
 Lee, Tian Gek
 Lefkowitz, Susan
 Leung, Iris Yim-Mui
 Leung, Paul Hon Tung
 Leung, Siu Fai Edward
 Lewis, Cheryl Ann
 Lezak, Miriam
 Li, Shing Lam Derek
 Li, Terence Kok-Wa
 Liang, Frederick
 Lie, Kwi Lim
 Liebeskind, John Andrew
 Linder, Denise Amy
 Locke, Hoon Boo
 London, Scott Franklin
 Long, Sarah Jane
 Loper, Charles William
 Lorenzo, Claudia
 Lui, Lin Cheun
 MacCinnes, John Douglas
 Maini, Lisa Ann
 Mallory, John C.
 Manolson, Avichai
 Mang, Chik-Lam
 Marcus, Stuart
 Matson, Bradford Thomas
 May, Chris
 McCain, Mary Catherine
 McConaughy, Terry William
 McCreadie, Pamela

McGann, Paul Eugene
 Menon, Nand Kumar
 Messinger-Buck, Sharon
 Mintzer, Melanie
 Mitchell, Anne Louise
 Mitchell, Lynn Rae
 Mizels, Sharon
 Montalvan, Alvaro
 Montour, Frances
 Moroney, Thomas Anthony
 Morrison, Mary Julia
 Motaghian, Dini Fariba
 Moxey, Marva Monique
 Mugisha, Andrew
 Mukhtakar, Kazir Abdul
 Munschauer, Frederick E. III
 Murphy, Sean
 Musa, Maigari
 Musorafite, Nina
 Nahu, Lyria Maria
 Naranjo, Gonzalo J.
 Ng, Denise Pak Kan
 Ng, Heidi Yi Ping
 Ng, Kong Hung
 Ng, Wing Fong
 O'Regan, Patrick Joseph
 O'Sullivan, Cornelius
 Obika, Rowland Ndubuisi
 Ohri, Rajni Bonnie
 Olson, Lloyd Harold
 Oneill, Devin J.
 Oppizzi, Paolo Emilio
 Oswald, Donna
 Palmer, Stephen
 Pang, Jesse
 Parsi, Farshad
 Pataki, Jolie
 Pelloquin, James Brian
 Penhney, Jane E.
 Pereira, Paul Antonio
 Perillo, Lucia
 Peterson, Ellen Theresa
 Petrocci, Michael Charles
 Phillips, Alfred Matthew
 Pike, Carl William
 Piven, Sarah
 Pope, Susan
 Pratt, Susan Elizabeth
 Prieto, Nola Raquel
 Prince, Heidi
 Pryor, Caroline
 Quinn, Laura Frances
 Rababy, Methem
 Rabipour, Rafi
 Radford, Deborah
 Ramanadham, Sasanka
 Ramsey, Jill Alane
 Rangli, Catherine Diane
 Ranson, John Robert
 Rauchwerger, Gabriel
 Redlich, Arthur Norman
 Reyes, Lourdes
 Reznikoff, Alexander James
 Ribaud, Randall K.
 Riberdy, Bernard Joseph Jr.
 Richard, Carol Ann
 Rieder, Susan
 Rivera, Yolanda
 Riza, Imran
 Roane, Debra
 Robbins, Bruce Edmund
 Roberts, Carolyn
 Roberts, Mark Wallace
 Robertson, Diane
 Rodenstein, Alan Craig
 Romain, Rene Yves
 Rosenbluth, Marjorie
 Rosinski, James Martin
 Rostaling, Marie-Therese
 Ruby, Allen Michael
 Rumjahn, Harry
 Rupp, Elizabeth
 Russo, Thomas Alan
 Sajedi, Mohammed Hassan
 Sakren, Marko
 Salant, Eliot Louis
 Salim, Darna Eddie

Salim, Subandi
 Sampath, Martine Ingrid
 Sargent, Lillie Benbow
 Saxon, Edward Bradley
 Scarpas, Athanasios
 Schill, Sara
 Schmitz, Brian Keith
 Schnader, Jeffrey Yale
 Schrader, Mark Jerome
 Schuelke, Robert John
 Schuler, Thomas Paul
 Schultz, Elizabeth Anne
 Schulz, Gudrun
 Schurmann, Judy
 Schwartz, Elissa H.
 Schwenk II, Ward Frederick
 Seidenman, Ilan
 Semple, John Hartley
 Serbetigili, Hrant
 Setian, Katya
 Shina, Menashi
 Shohet, Rita Khaloon
 Shriqui, David
 Sielaff, Amy dorothea
 Singh, Kuldev
 Singh, Lily
 Siu, Tung-Chau Andrew
 Skarnes, Odile
 Skarnes, William
 Skovholt, Nancy J.
 Slee, Paul Alexander
 Smar, Michael David
 Smith, Douglas Adam
 Smith, Robert McDowell
 Smith, Steven Abba
 Smouha, Eric Ezra
 Snider, Elissa Marie
 Sochor, Daniel Courtney
 Soegianto, Sinatra W.
 Sokolover, Hava
 Sololowski, Stella
 Soucy, Annett C.
 Sourby, Debra Ann
 Spiliotopoulos, Panagiotis
 Sprachman, Steven P.
 Srouji, Hanibal
 Stinson, Craig Curtis
 Storr, Clara Maria
 Stromatias, Bill
 Sullivan, Julia Agnes
 Sullivan, Robert G.
 Suren, Peter Edward
 Susanto, Dedy
 Swisher, Lynn Bancroft
 Sy, Kui Yin Oscar
 Talmage, Carol Taylor
 Tam, Tai-Yee
 Tan, Siew Gek
 Tang, Wool Chon
 Tanojo, Mintardjo
 Taslimi, Peter Alireza
 Tay, Kheng Hee
 Taylor, Stephanie Ann
 Tedjakusuma, Suriontoro
 Thomas, Alfred Howell
 Thomson, Martha Denise
 Thornley, Mark Harrison
 Tjhi, Gie Jong
 To, Patrick
 Torpie, Scott
 Torres, Lilliana
 Otth, Donna
 Trespass, Theodore
 Tsui, William Kwok K.

OCT. 16-17

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continued from page 2



Agissez vos crayons,
 l'édition française est arrivée.
 Le journal a besoin de nobles
 reporters capables de séduire,
 placer des appareils d'écoute
 électronique et donner des
 pots-de-vins pour avoir des
 articles. De plus, nous
 voulons mettre fin à l'ex-
 ploitation de l'homme par
 l'homme et la remplacer par le
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348 — Lost & Found

FOUND: 1 key Rm. 304 McConnell
 Eng. Bldg. Friday morning. See
 porter in McConnell

FOUND: Grey wool crochet hat.
 Found near bench, Milton entrance
 Phone Cindy 738-5078

354 — Notices

Want to rap with a Rabbi? Call
 Rabbi Israel Hausman 341-3580.

Dr. John Dancy, M.D. Gen.
 Hospital, is looking for 8 healthy
 people willing to take part as ex-
 perimental subjects in the
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Going to the "Van Morrison Con-
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 Myles at 288-8574.

FINAL DEADLINE: FRIDAY, OCT. 13, 9:00 to 17:00 HR.
 ROOM 301, Dean of Students' Office 3465 Peel Street